MADS MARONE

CURRICULUM VITAE
MADS MARONE

b. 1996

(CH/USA) lives and works in Switzerland.

Speaks English, French and basic Italian. Learning German.

+41 76 222 31 40
maddiemarone1@gmail.com

https://vimeo.com/madsmonroe
Instagram: @mads_marone

Education

2023-2021 **MFA**, **WORK.MASTER, Haute école d'art et de design (HEAD)**, Geneva, (scholarship, Fondation Hans Wilsdorf).

2018-2021 **BFA**, congratulations of the jury, **InterAction programme, HEAD,** GE

2015-2016 1 year of study completed at **London Contemporary Dance School**, (University of Kent), London

2014-2015 1 year of study completed in Arts and Humanities, **Eugene Lang College, The New School**, New York (Federal Pell grant awarded).

Solo Exhibitions/ Performances

2026 BODY AS A SONIC LANDSCAPE, Studio Acephale, Berlin

2025 **NAPOLI MACABRE**, Body as a Sonic Landscape performance and installation, Plast gallery, Leipzig

2022 Gone to Mass. Men, Garbage & God Relics, (Hlynur 47), photography installation with video, Almacen, GE

Residencies & Conferences

2022 Bang Bang Programme, Museum Tinguely, artist conference on the topic of duos , Basel

2023 Lecture/ Q&A with Gary Brackett (director), The Life of the Theatre (Julian Beck), ACT festival, HEAD (le Cube), Geneva

2020 Sabl.live, residency on performative practices, MAGDA and EDEL, Lausanne

2017 Heima Art Residency, residency on performative practices, Seyðisfjörður, Iceland

2014 Lang Arts: co-organizer of the event, « bell hooks : Transgression », discussion with Gloria Steinem, The New School, New York

Performances/ Collective Exhibitions (selection)

2025 Sensorium, Il Sacrificio del Capro, ESC-perimenta, ESC, Rome

2025 Sensorium at the 6e Biennale Intépide des espace d'art de Genève, GE

2025 Body Manipulation, performance, Kunstmuseum Den Haag, Sensorium & Plunderkat, Den Haag, NL

2024 L'Appartement, exposition in an apartment (old town) curator, exposed the works of Marisa Cornejo, Aymon Barrio, Montserrat Mayor and Sensorium, GE

2024 Uscita di emergenza, lecture/performance, Le Trou, GE

2024 Scores for Radical Presence, peformance/exposition, Goodbye 971!, collective Bianco Fiore & Sensorium, City Lab 971, Rome

2024 XV, performance/exposition, Marco Galletti (K) at Sinestetica Montez (review), Atelier Montez, Rome

2023 WATER INTO WINE III, long durational performance with sensorial and sonic materials, MFA project, HEAD, Bd. de James-Fazy 15, GE

2022 Europe Has Culture, America T-Shirts, performance and edition in the frame of « When the Museum is Closed », in collaboration with Mårten Spångberg, Musée d'Art et Histoire, GE

2022 before the gates of heaven I stand distracted, ACT festival, Lokal-Int, Bienne

2021 FOR A LIMITED TIME ONLY, BFA performance, HEAD, GE

2021/2 Hyper-Ectogen, performance with Gabriel Shields-Hanau at: Sofia Underground International Performance Festival: Æther Art Space & Kombinat, Sofia, BG. Vélodrome, Pneu, invited by Cie Folle des Paroles, GE. Picto. Espace Topic, GE

Performer (selection)

2025 Esperimento del Rosso, Marco Galletti (K), ESC-Perimenta, ESC, Rome

2022/23/25 6 Day Play, Orgien Mysterien Theatres, Hermann Nitsch, Prinzendorf, AT

2023 The Living Theatre at Faito Documentary Film Festival, Faito, IT

2023 Paradise Now!, The Living Theatre, Casa Morra, Napoli, IT

2021 No Gods Anymore, Marco Galletti (K), Roma Art Week, Libreria Errante, Rome

2021 Dancing, Alexandra Bachzetsis, actrice, Centre d'Art Contemporain, Geneva

2019 Antigone, Ann Liv Young, actrice, Arsenic, Lausanne

For information about these productions, references and editions contact me.

Madeline Marone, 2026

BIO

Mads is a Swiss, Italian-American interdisciplinary artist.

As a creator of immersive, synesthetic environments, their practice unfolds through large-scale sensory landscapes activated by the body. Working at the intersection of feminism and Actionist performance, they approach the body as sculptural and poetic material.

Through smell, taste, sound, movement, and tactile matter, Mads constructs experiential situations that shift perception and destabilise fixed notions of identity. The body appears as both medium and archive: marked by scars, tattoos, and traces of lived experience, it becomes a site where personal and collective histories intersect. In ritualised settings, performers and audiences are invited to inhabit heightened states of awareness that move beyond language and rational structures.

Mads holds an MFA from the Geneva University of Art and Design (HEAD) and studied dance at The New School – Eugene Lang College in New York with Neil Greenberg and Janet Panetta, and at London Contemporary Dance School. They have worked with The Living Theatre in Italy and performed with Hermann Nitsch's Orgien Mysterien Theatre. Mads previously made theatre pieces with people with intellectual and physical disabilities in Switzerland.

Their work has been presented at Musée d'Art et d'Histoire (GE), Kunstmuseum Den Haag, Arsenic, Sofia Underground International Performance Festival, Lokal-Int, and Plast, among others. They have given artist talks at institutions including Musée Tinguely.
They are a founding member of SENSORIUM, a Geneva-based collective dedicated to contemporary performance and research.

STATEMENT

My current research, Body as a Sonic Landscape (2025-), investigates the body as terrain: a porous field shaped by memory, sensation, and social inscription. I approach the body not as representation, but as matter, mutable, responsive, and sonorous. I develop experiential practices grounded in meditation and embodied attention. To think with and through the body is to move beyond analysis toward direct perception. When treated as earth or land, the body is manipulated and becomes a site of transformation, symbolically entering states such as burial, preservation, decay, or reconfiguration. These gestures unfold through queer subtexts that balance gravity with lightness and humor.

The action occurs on a body and on a canvas, where the raw materials are then left to rot in the form of an installation, and the sound accompanying the performance, or created live with contact microphones during the performance is replayed in the space, with the rotting materials. The installation is left as long as the institution permits, until the canvas is hung on the wall to dry. The space is cleaned and the sound installation with the canvas continues in the space. When the exhibition is closed, the canvas is stretched onto a wooden frame and covered with glue or resin, permitting the traces of the body and the raw materials to be preserved.

The body functions simultaneously as archive and instrument. Scars, tattoos, birthmarks, and residues operate as temporal markers, revealing layered personal and collective narratives. By intensifying sensory awareness, my work invites participants to confront corporeality not only physically, but phenomenologically. Awareness of the body becomes awareness of the structures, social, historical, that shape it.

BODY AS A SONIC LANDSCAPE

Mads Marone

Performance, 2026-
Berlin, Studio Acephale

BODY AS A SONIC LANDSCAPE is a ritual of touch, sound, and matter, where bodies become clay, dust, and vibration. Two performers shift between roles, tracing skin, bones, and memories, dissolving the boundaries between body, material, and sound.

Credits
Sound by: Argenta
Actor: JAN
Co-production and space: Studio Acephale
Documentation by: Andi Kuehn

Trailer: https://vimeo.com/1169371501?fl=pl&fe=sh

Body as a Sonic Landscape performance as a part of the Napoli Macabre solo exposition, Plast gallery, Leipzig 2025

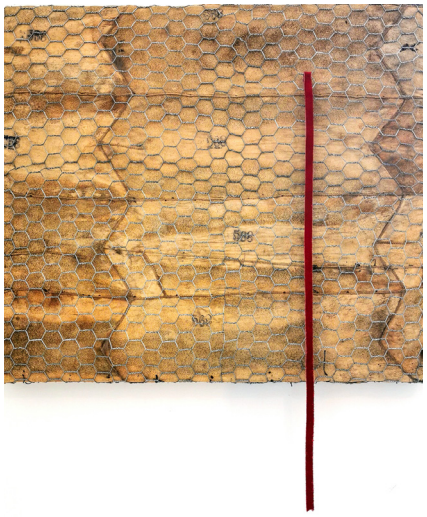
Installation view 1 hour after the performance, 2026.

Installation view 1 day after the performance, 2025.

Installation view post-performance, two weeks after the performance.

Credits: Napoli Macabre By Mads Marone. Curated by Estelle Quarino. Conceived with actor: Alina Trionow.
Sound by Blake Hargreaves. Documentation by: Joshua Goodman. Funding by Stadt Leipzig.

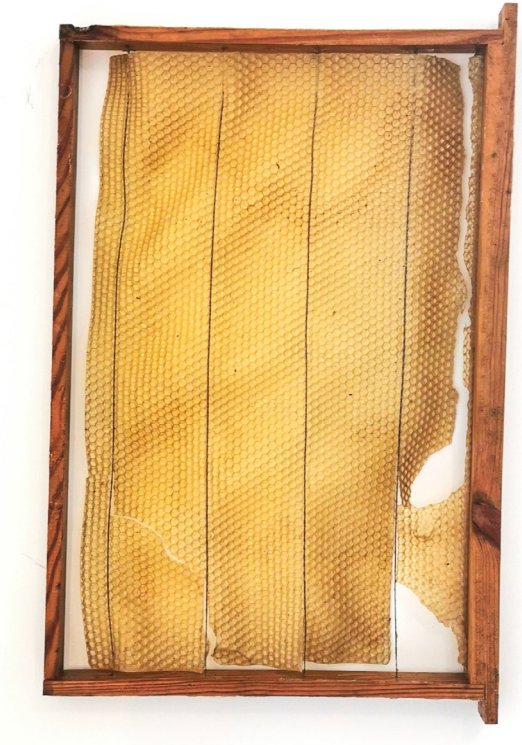
Oppenheim I (La Pelle)
skin, fur, acrylic paint, elastic
28 x 44 cm



Oppenheim III (La Chair)
skin, fur, chicken wire, leather
40 x 36 cm

Der Gelbspanner
(Opisthograptis luteolata)
blood, tissue, coffee, paper,
butterfly wing, cotton canvas.
24 x 30 cm

Pfynwald (Bois des Finges)
pine tree bark and
sap, pine wood board
19 x 30 cm



Miele
swiss honeycomb, wire, wood frame
30 x 44 cm

Assemblage of raw materials.
Various dimensions
Napoli Macabre, 2025

Il Sacrificio del Capro

By: SENSORIUM and Mads Marone

Performance, 2025- Roma
ESC-Perimenta festival

Il sacrificio del capro (ISDC) is a journey into collective ecstasy, where performers and spectators are drawn into a cycle of sacrifice, rebirth, and feast. Inspired by human rituals, from Dionysian revels to 90s raves, from the medieval Feast of Fools to the Ethiopian Cult of Zar, ISDC shapes each performance through the iconography and musical traditions of its site, conjuring images that gradually usher the audience into trance. The action unfolds at ground level, the public seated in a loose circle, free to move, drift, and intervene. Through a slow rite of sensory attunement, the performer's body becomes an idol, an effigy onto which spectators project their own flesh. Empathy binds them to the "sacrifice," their involvement deepening as the intensity swells. The performers reshape the space, bending its myths and its mundane textures until its social order trembles. Performer and spectator merge, shedding inhibitions, cultivating a momentary collective body rooted in sensory, non-rational knowledge, a reconciliation of opposites, esoteric knowledge, a fleeting cosmos.

Credits
Sound by: Luca Fontanella
Co-production: Sineforma collective
Space: ESC
Documentation by: Giulia Lusikova

ISDC: Rose planted on a human stomach.

Still images from Il Sacrificio del capro, ESC, Roma

USCITA DI EMERGENZA

Performance/lecture 25’ 2024.
Le Trou
Geneva

Excerpt of text:

THE HOLE:
ETERNAL BLISS, HUMILITY, DARKNESS, VIOLENCE, PERPETRATOR, VICTIM, FUCK-MACHINE, CLUBS, DRUGS, PRIMORDIAL CHAOS, SOMBRE NIGHTS, ALONE WE GO DOWN THE DEEP FUCKING DARK WALLS.

THERE’S A HOLE
A WOMB
WAITING AT THE BOTTOM.

DISCONNECT. ARE YOU WITH ME?
ARE WE TOGETHER ?

OR, ARE WE APART?

WAITING AGAIN, FOR THE MAN, TO COME HOME. THIS TIME A DIFFERENT KIND OF MAN. A FRIEND, A LOVER, A COLLEGUE. DEATH, DESTRUCTION, VIOLENCE, FASCISM, ABUSE.
CARE?

Credits:
Sound by: Etienne Ducommun
Space: Le Trou
Curated by: Montserrat Mayor et Agathe de Limoges.
Co-producation and Funding: Centre d’Art Contemporain Genève, Ville de Genève

XV

Performance, 2024
Atelier Montez Roma.

By: Marco Galletti (Kaey) and SENSORIUM. (Mads Marone, L.Meïko Touraille, Alina Trionow)

XV (Quindici) is a synesthetic action divided in two parts: a ritual and a feast.
The ritual is one of cleansing, through a (symbolic) sacrifice. The two subjects will be used as means of reconciling the instinct and the ego, the esoteric and the scientific, the dionysian and the apollonian.

The initial phase of the ritual is one of preparation, where the two passive performers are being covered in a thick fluid, symbolising their respective invisible energies. This part is one of tenderness, the future sacrifices are treated with outmost care by two priestess-figures, who help them into a sensible realm, in a state in which they can accept abandon and chaos.

The final phase of the ritual is the sacrifice, in which the subjects are symbolically eviscerated. Meanwhile, the two priestesses are offering communion to the audience, in the form of berries, allowing them to partake in the celebration. The entrails of the passive performers are projected against the canvas behind the altars. The violence of the action brings the subject to a state of catharsis, purging them of tentions and allowing them to reconnect to their profound nature -as the kabbalistic symbolism suggests, "XV" being the number attributed to the devil in the tarot. This arcane is one of power and knowledge, for it is the one that explores what is hidden, what dwells in the depths.

Credits
Conceived with actors: Marco Galletti, Mads Marone, Alina Trionow, L. Meïko Touraille, Elisabeth Tretzmüller. Funding and space by AtelierMontez Roma.
Documented by Elisabeth Tretzmüller & Maurizio "Izzy" Rodio.
Soundtrack by Marco Galletti.

Trailer:
https://youtu.be/K1lVc6bhRHc?si=EttR5ZY8-gbwcEKH

Louis in XV

Scores for Radical Presence

By: Sensorium and Mads Marone with guests

«Goodbye Citylab» exhibition at Citylab 971! Roma, 2024

Estelle and Ana in Scores for Radical Presence

During this research period and performance, Sensorium introduced five new members to the Action Generation Method, and it was the first instance of public experimentation.
The Action Generation method is a systematized tool for spontaneous creation and group cohesion in a performative context.
Each participant writes several quantities of 'Time', 'Actions' and 'Materials' on paper before regrouping them in a box.
From this box chance arrangements of times, actions, and materials can be drawn used as prompts for collective improvisation.
This exercise deepened our reflection on the public's role and implication, as well as on horizontal collective creation.
All non-organic materials for the performance were found on site, and all the discussions and practice for the performance happened in situ.

From left to right and back to front: L. Meïko Touraille, Estelle Quarino, Ana Trif, Marijn Reiche, Alina Trionow, Marco Galletti, Abel Bosma, Mads Marone at CityLab 971.

WATER INTO WINE III

Long-durational performance, 2023-

Water into Wine III is both a sensory performance and a research practice. It establishes a ritual of death, chaos, and purification, through a progression of repeated actions from vessel one to two to three.
The public experiences performers engaging in active and passive roles in intervals. Their bodies are transmuted into raw physical materials through sculptural practice, drawing, and washing actions using charcoal, wine, water, sea salt, and sunlight.

Employing anti-hierarchical notions of body vs material, transformation occurs both in terms of the physical materiality of performer's bodies, as well as the materials surrounding them.

Focusing on states of bardo and trance induction, the work is realized through the transmutation of tangible materials in incorporeal forms, whereas intangible senses become embodied physically and visually on the faces and bodies of the performers.

Research is based on the practice of Body Manipulation, various drawings, smell, and color charts, as well as in depth written and recorded testimonials from performers and public.
A personal and collective experience, Water into Wine III is a collaboration with Swiss and internationally based artists and composers.

Trailer:

https://vimeo.com/949660490?share=copy

Alina in bathtub, Water into Wine III

Credits
By Mads Marone. Conceived with actors: Alina Trionow, L. Meïko Touraille, Ainara López, Marco Galletti, Elisabeth Tretzmüller, Johannes Jakob Rass & Gabriel Shields Hanau. Filming by Alex Mur at Ginevra Film. Sound Experience by Theatrum Phonosophicum, Prelude-Installation "The Glass Bead Game." Funding by Research institute in art & design, HEAD.

From right to left: Alina, Louis, Marco, Marco, Marco, Mads in Water into Wine III

Louis in bathtub two, wine washing score.

HYPER-ECTOGEN (Crash Test)

By: Mads Marone and Gabriel Shields-Hanau
Live Performance, 30,' 2021
Several touring locations.

Two creatures come together to create a conflict in which no one wins, and no one loses. Only a change occurs in both. They have brought the fruits of a lonely harvest to bear upon themselves, the suckled eggs of supermarket capitalism which they hug, plunder, massage, scratch and ultimately burst open, liberating the gooey undead insides to lubricate and renew their tired bodies.
Seizing on the form of a ritual, we turn from the slow steps of an uneasy devotion to the unbridled playfulness of conflict and confrontation. We pass through states of being, sometimes slimy and viscous, other times sandy and dry. Sometimes we dare to bare the inner lining of our eggshells. Sometimes we break and it's okay.

Trailer: https://vimeo.com/682122306?share=copy

HYPER-ECTOGEN, Vélodrome, Le Pneu, Geneva, 2021

HYPER-ECTOGEN, Vélodrome, Le Pneu, Geneva, 2021